

1898

Pas des Amphores

C. Chaminade

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June 10, 1901

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PAS DES AMPHORES.

2^e AIR DE BALLET.

Edited by F. MEYER.

C. CHAMINADE.
Op. 37.

Allegretto. ♩ = 138 (Mouv^t de mazurk)

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two flats (B-flat major). The time signature is 3/4. The tempo is marked 'Allegretto' with a metronome marking of 138 beats per minute, and the movement is identified as a 'Mazurka'. The score is divided into four systems. The first system includes dynamic markings of *ff* and *mf*, and a *pp* marking. The second system includes a *p* marking and a *rubato* instruction. The third system includes a *rubato. cresc.* instruction. The fourth system includes a *stringendo. poco cresc.* instruction and a *dim.* marking. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are indicated by numbers 1-5. The score ends with a final cadence.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Treble staff begins with *a tempo*, followed by *p* (piano). The bass staff has *ped.* (pedal) markings and asterisks. The system concludes with *rubato.* and *cresc.* (crescendo).
- System 2:** Treble staff features a *rubato.* section. The bass staff includes *ped.* markings and asterisks. The system ends with *f* (forte) and *p* (piano).
- System 3:** Treble staff starts with *pressez. cresc.* (pressurize, crescendo). The bass staff has *ped.* markings and asterisks. The system includes *a tempo*, *sf* (sforzando), *mf* (mezzo-forte), and *sf* markings.
- System 4:** Treble staff begins with *sf* (sforzando). The bass staff has *ped.* markings and asterisks. The system includes *long.* (long) and *2* (second ending) markings.
- System 5:** Treble staff starts with *long.* and *3* (third ending). The bass staff has *ped.* markings and asterisks. The system includes *sf* (sforzando), *p* (piano), and *mf* (mezzo-forte) markings.
- System 6:** Treble staff begins with *mf* (mezzo-forte). The bass staff has *ped.* markings and asterisks. The system concludes with *trumm* (trumpet) and *ped.* markings.

First system of musical notation. Treble and bass staves. Treble staff features a series of chords and a melodic line with fingerings 1, 1, 2, 3. Bass staff includes a tremolo section, a crescendo section with fingerings 1, 3, 3, 2, and a section marked *f* with a bass clef. Pedal points are indicated by "Ped." and asterisks.

Second system of musical notation. Treble staff continues with chords and a melodic line. Bass staff includes a section marked *p* with a crescendo, a section marked *dim.*, and a section with a bass clef. Pedal points are indicated by "Ped." and asterisks.

Third system of musical notation. Treble staff features a melodic line with a rubato section and a crescendo section. Bass staff includes a section marked *rubato.* and a section marked *cresc.*. Pedal points are indicated by "Ped." and asterisks.

Fourth system of musical notation. Treble staff features a melodic line with a rubato section and a section marked *f*. Bass staff includes a section marked *rubato.* and a section marked *f*. Pedal points are indicated by "Ped." and asterisks.

Fifth system of musical notation. Treble staff features a melodic line with a section marked *a tempo* and a section marked *mf*. Bass staff includes a section marked *p*, a section marked *pressez. cresc.*, a section marked *sf*, and a section marked *mf*. Pedal points are indicated by "Ped." and asterisks.

The musical score consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a forte (*sf*) dynamic and includes a pedaling instruction (*Ped.*) and an asterisk (*). The second system features a long note (*long.*) and a piano (*p*) dynamic, with a crescendo (*cresc.*) marking. The third system includes a forte (*f*) dynamic and a piano (*p*) dynamic, with a crescendo (*cresc.*) marking. The fourth system includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The fifth system includes a rubato marking and a crescendo (*cresc.*) marking. The notation is written in a key signature of one flat (B-flat) and a 2/4 time signature.

Dynamics and performance markings include: *sf*, *f*, *mf*, *ff*, *p*, *cresc.*, *dim.*, *rubato.*, *rubato. cresc.*, *Ped.*, and asterisks (*).

The notation is written in a key signature of one flat (B-flat) and a 2/4 time signature.

First system of musical notation. The right hand features a melodic line with various ornaments and fingerings (1, 3, 3 4 3 4 3 4, 5). The left hand provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *p* and *stringendo. poco cresc.*

Second system of musical notation. The right hand continues the melodic development with ornaments and fingerings (3, 1, 1). The left hand has chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *dim.*, *a tempo*, *p*, and *rubato.*

Third system of musical notation. The right hand features a melodic line with ornaments and fingerings (5, 1, 4, 1). The left hand has chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *cresc.*, *rubato.*, and *f*.

Fourth system of musical notation. The right hand features a melodic line with ornaments and fingerings (5, 1, 4, 1). The left hand has chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *p*, *presssez. cresc.*, and *ff*. The tempo marking *Piu vivo.* appears above the system.

Fifth system of musical notation. The right hand features a melodic line with ornaments and fingerings (5 2 3 4, 3 1, 8). The left hand has chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *p* and *ff*.

Chas. F. Dennée.	
Op. 6. Masurka. D. (4 A)	40
Op. 7 No. 1. Je pense à toi. Song without Words. F. (3 B)	35
Op. 7 No. 2. Slumber Song. D. (3 B)	25
Op. 8. Suite Moderne.	
No. 1. Prelude. G min. (4 C)	50
No. 2. Novellette. C and G. (4 B)	40
No. 3. Danse Orientale. D min. (4 B)	35
No. 4. Romanza. C. (5 A)	25
No. 5. Finale. Etude Caractéristique. G min. (5 B)	50
Op. 9 No. 1. Danse Moderne. A. (4 A)	40
Op. 9 No. 2. Deuxième Mazurka. G min. (4 A)	40
Op. 10. Trois Morceaux.	
No. 1. Serenade. D. (3 C)	35
No. 2. Gavotte. C. (3 C)	40
No. 3. Album Leaf. D. (4 B)	40
Op. 12. Les Bijoux.	
No. 1. Petite Valse. C. (2 B)	25
No. 2. Marche Turque. A min. (2 B)	25
No. 3. Rondo Villageois. F. (2 B)	35
No. 4. Air Varié. F. (3 A)	40
Complete	1.25
Op. 15. Album Leaves. Six characteristic Pieces.	
No. 1. Prelude. D min. (3 A)	25
No. 2. Gavotte. F. (3 C)	25
No. 3. Serenade. A. (3 C)	25
No. 4. Bourrée. D. (4 A)	35
No. 5. Valse. C. (3 B)	35
No. 6. Scherzino. G. (4 A)	40
Complete	1.50
Op. 16 No. 1. Russian Dance. D min. (4 C)	40
Op. 16 No. 2. Pas de seul à la Gavotte. A. (4 B)	50
Op. 16 No. 3. Danse gracieuse. F. (3 B)	40
Mrs. H. H. A. Beach.	
Op. 37. Cadenza to the first movement of the Third Concerto for the Pianoforte in C min. Ludwig van Beethoven (6 B)	75
Valse-Caprice. E. (5 A)	75
Four Sketches. (4 C)	
In Autumn. F min.	40
Phantoms. A.	40
Dreaming. G.	40
Fire-Flies. A min.	65

Franz Bernstein.	
Third Tarantella. (3 C)	75
Arthur Bird.	
Op. 31. Trois Morceaux.	
No. 1. Menuet. (4 A)	50
No. 2. Mazurka. (4 B)	50
No. 3. Etude. (4 B)	50
Op. 33. Quatre Morceaux.	
No. 1. Scherzando. (4 B)	60
No. 2. Appassionato. (4 B)	65
No. 3. Valse noble. (4 A)	60
No. 4. Humoresque. (4 B)	60
F. Boscovitz.	
Op. 120. Antique Airs et Dances.	
Air de Danse (Handel). G. (3 C)	40
The King's Hunting Jig (John Bull). G. (4 A)	60
Colinette à la Cour (Grétry). E. (3 B)	50
Les Canaries (Lully). G. (3 C)	60
Castor et Pollux (Rameau). E. (3 C)	60
Burlesca (Scarlatti). D. (3 B)	40
Passepieds (Campra). E min. (4 A)	60
Bourrée (Mourét). E. (3 C)	40
Gavotte (Kirnberger). D min. (4 A)	40
La Belle Villageoise (Leclair). E min. (3 B)	40
Sœur Monique (Couperin). F. (3 A)	50
Menuet de Ninon (Méhul). D. (3 B)	50
C. J. Brambach	
Op. 23. Menuetto Scherzoso. (3 B) Edited by Junius W. Hill	50

G. W. Chadwick.	
Op. 7 No. 1. Congratulation. F. (3 A)	25
Op. 7 No. 2. Please do. C. (3 B)	25
Op. 7 No. 3. Scherzino. C min. (4 B)	60
Op. 7 No. 4. Reminiscence. G min. (3 B)	35
Op. 7 No. 5. Irish Melody. C min. (3 B)	25
Op. 7 No. 6. Etude. F. (3 C)	35
Caprice No. 1. C. (4 C)	40
Caprice No. 2. G min. (4 B)	50
Drei Walzer.	
No. 1. F min. (3 C)	50
No. 2. E. (3 C)	35
No. 3. A. (4 A)	35

J. P. Gotthard.	
Gavotte. G. (4 A) Fingered by Arthur Foote	35
Op. 96 No. 1. Walzer. (3 B)	25
Op. 96 No. 2. Melodie. (Etude). (3 A)	25
Op. 96 No. 3. Zwiesgespräch. (3 A)	25
Op. 96 No. 4. Menuetto. (3 C)	40
Op. 96 No. 5. Gavotte. (3 C)	40

Alfonse Falconi.	
Op. 13. Musette. Pastorale. G. (4 A)	50
Op. 36. Quatre Morceaux. Edited by Philip Hale.	
No. 1. Minuetto-Polonaise. E. (4 A)	65
No. 2. Berceuse. A. (3 C)	40
No. 3. Ungherese. A min. (3 B)	50
No. 4. Siciliana. E. (4 C)	40
Op. 37. Deux Valses. Edited by Philip Hale.	
No. 1. Valse avec Intermezzo. "Serenade." A. (3 C)	75
No. 2. Valse avec Intermezzo. "Dialogue." D. (4 B)	75

S. A. Emery.	
Op. 5. Ganz allein (All alone). Mazurka. A min. (3 B)	50
Op. 6. Sarabande and Scherzo. B min. (3 B)	50
Op. 7. Dream of Home. Fantaisie. E. (4 A)	1.00
Op. 17 No. 1. Polonaise. C. (3 B)	40
Op. 17 No. 2. Menuet. A. (3 B)	35
Op. 18. Pianoforte Recreations, for equalizing the execution of both hands.	
No. 1. Prelude in A min. (2 C)	35
No. 2. Fingertwist in C. (3 A)	35
No. 3. Intermezzo. E min. (3 A)	40
No. 4. Andante. G. (3 A)	30
No. 5. Impromptu. B min. (3 B)	35
No. 6. Caprice. D. (3 C)	40
Op. 27. Sagamore March. B. (3 C)	40
Op. 29. Two Sonatinas.	
No. 1. C. (3 B)	75
No. 2. B. (3 A)	75
Op. 32. Twelve Tone-Paintings. One in each major key.	
No. 1. In the Boar. C. (2 C)	35
No. 2. The Merry Party. G. (2 B)	35
No. 3. The Spring Morning. F. (3 A)	35
No. 4. The Minstrels. Tempo di Valse. D. (2 C)	35
No. 5. The Grasshopper's Song. B. (2 C)	35
No. 6. The Fortune Teller. A. (3 A)	35
No. 7. A Summer Song. E. (3 A)	35
No. 8. In the Hammock. E. (2 C)	35
No. 9. The Organist's Story. A. (3 A)	35
No. 10. The Canary Bird. B. (3 A)	35
No. 11. The Gipsy Dance. D. (3 A)	35
No. 12. Sun and Shade. G. (3 A)	35
Up and Away. Scherzo. D. (4 A)	65

Ernest Gillet.	
Butterflies (Chasse aux Papillons). (3 B)	75
Evocation. (3 B)	65
Air de Ballet. (3 B)	65
Grandmother's Spinning Wheel. (3 A)	65
In the Village. (3 B)	60
Absence. (3 A)	75
Departed Joy. Waltz. (3 A)	75
Le Défilé de la Garde. Marche Caractéristique. (3 B)	75

Arthur Foote.	
Op. C. Cinq Pièces.	
No. 1 and 2. Prelude and Nocturne. F min. (3 C)	75
No. 3. Sarabande. G. (3 C)	25
No. 4. Petite Valse. For left hand alone. A min. (3 B)	25
No. 5. Polonaise. D. (4 B)	75
Op. 8 No. 1. Gavotte in C min. (4 A)	40
Op. 8 No. 2. Eclogue. G. (3 B)	40
Op. 15. Suite in D min. Complete	1.50
No. 1. Prelude and Fugue. (5 A)	75
No. 2. Romance. F. (4 A)	35
No. 3. Capriccio. D. (4 B)	50
Trois Morceaux.	
No. 1. Impromptu. G min. (4 A)	50
No. 2. Gavotte. B min. (3 C)	40
No. 3. Mazurka. G min. (3 C)	40
Op. 27. Two little Caprices.	
No. 1. B. (3 C)	25
No. 2. C. (4 B)	35

Ignace Gibsone.	
Valse Hongroise. (3 A)	75
Scherzo. (3 A)	60
Ferd. Gottschalk.	
Danse Polonaise. G min. (3 B)	75

Heinrich Hofmann.	
Op. 107. Six Characteristic Pieces.	
No. 1. Novellette. (4 A)	65
No. 2. Melody. (3 B)	25
No. 3. Alms. (4 B)	75
No. 4. In the Forge. (3 C)	65
No. 5. On the Lagoon. (3 B)	25
No. 6. Epilogue. (4 A)	40

H. Huber.	
Gavotte. D min. (4 A) Fingered by John A. Preston	35
Menuet. E maj. (3 C) Revised and fingered by John A. Preston	65
Gedenkblatt. F. (5 A) Edited by Ph. Hale	50
Nachtstück. B min. (5 A) Edited by Ph. Hale	50
Ständchen. G. (4 B) Edited by Philip Hale	40
Op. 106. Hadlaub. Ten Characteristic Pieces. (3 C—4 C)	
Op. 107. Concerto No. 2. With accompaniment of a Second Pianoforte	4.00

H. H. Huss.	
Etude Methodique. E. (4 A)	40
Album Leaf. B. (4 A)	35
Pastorale. C. (3 C)	35
Prelude Appassionato. A min. (4 B)	60
The Rivulet. Etude. B. (4 C)	40

S. Jadassohn.	
Op. 104a. Suite de Pièces. Edited by Philip Hale.	
No. 1. Marcia. B. (3 C)	50
No. 2. Notturmo. F. (3 B)	50
No. 3. Polonaise. B. (4 B)	50
No. 4. Canzona. C. (3 A)	40
No. 5. Scherzo. G min. (3 A)	50
No. 6. Boléro. C min. (4 A)	50

Gust. Johnson.	
Op. 5. Tarantelle. G. (3 C)	65
Op. 7. Gavotte. A. (4 B)	50
Op. 8. Second Tarantelle. E min. (3 B)	50
Op. 16. Nocturne. G. (4 B)	65

F. Kirchner.	
Op. 316. Fantaisie Impromptu. (3 A)	
Op. 337. Two Improvisations.	
No. 1. Andante Cantabile Religioso. (2 B)	40
No. 2. Romanze. (3 A)	40
Op. 342. Polka Impromptu. (3 A)	50
Op. 393. Felice Notta. Serenade. (2 B)	40
Op. 403. Les Clochettes. (The Chimes.) (3 B)	50